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## THE ANNUAL MEETINGS AND REPORTS

**J**ANUARY 11 and 13 were the dates on which were held the annual meetings of the Governing Members and Trustees of the Art Institute. All the officers and trustees were re-elected. Mr. Arthur T. Aldis was elected a trustee to fill the vacancy caused by the death of Mr. Albert A. Sprague. The same committees were re-appointed.

The thirty-seventh Annual Report of the Trustees, which was presented at the meeting of the Governing Members, reviews the general growth of the Institute during the year just ended. The attendance for 1915 was over a million, an in-

crease of about 60,000 over the preceding year. The membership gain was as follows: Annual members, 1,692; life members, 298. The amount received for memberships was \$88,716.04, a gain of \$21,055.73 over the receipts of 1914. From these receipts the life membership and governing life membership fees, amounting to \$30,600, were added to the Life Membership Fund which increased it to \$198,700. The interest on this fund is used for the operating expenses of the Institute. The Annual Report for 1915, giving a complete record of the work of the Art Institute for the past year, will be mailed to members as soon as printed.

## NOTES

**L** OAN EXHIBITION OF PRINTS —A small but rare collection of eleven pastels and prints by James McNeill Whistler has been lent to the Art Institute by Mr. Marshall Field, and is on exhibition in the Print Department, Gallery 45.

**THE SARGENT PORTRAIT**—The latest gift to the Institute from the Friends of American Art is a portrait of Mrs. Dyer by John Singer Sargent. This is essentially a painter's painting and is particularly admired by the artists. Its date is 1880. The picture represents a slender woman in black seated against a rich brown background. The figure is in profile, the head is turned looking out of the canvas and the hands are folded loosely in the lap.

Mrs. Dyer was the wife of Charles

Gifford Dyer, the artist, who lived abroad some forty years and was well known to Sargent and other members of the Italian colony.

**WINSLOW HOMER WATER COLORS** — Simultaneously with the opening of the regular exhibitions last month Mr. Martin A. Ryerson placed on view a loan collection of twenty Winslow Homer water colors in Gallery 47. The Art Institute appreciates the privilege of exhibiting these paintings, particularly as there are so few examples of water colors by this artist in Chicago. These present the rude coast and fishing themes that are characteristic of Homer's brush. They are very personal in their message and are executed with the virile technique which is distinctive of their author's aquarelles.

ILLUMINATED MANUSCRIPTS — The Art Institute has been fortunate in acquiring six more manuscripts from the collection of Mr. Wilfrid M. Voynich. This exhibition went from here to the University of Michigan, the University of Illinois, the Albright Art Gallery, Buffalo, and thence to other museums.

The manuscripts purchased for the Art Institute were selected, of course, from the decorative standpoint. Most important is a *Biblia Pauperum*, or bible for the poor, consisting of a remarkable set of fifty-eight pictures, illuminated on thick vellum. It is a French manuscript of the twelfth century.

Other purchases are a *Book of Hours*, Paris work of the fourteenth century, with twelve full page miniatures and numerous borders; a *Book of Hours*, richly illuminated with twenty-eight miniatures, written in Limoges in the early fifteenth century; and a late fourteenth century *Book of Hours*, written in French and Latin and decorated with twelve full page miniatures and two smaller ones. Very small in size, but richly illuminated, is a Flemish *Book of Hours*, of the late fifteenth century. It has fifty full page miniatures and about one hundred and thirty-five borders, on very fine vellum. There is included also a fine specimen of fourteenth century Paris work in a book of *Psalms and Hymns*, written in French and ornamented with borders and many thousands of initials.

It is hoped that these fine manuscripts will form the foundation of an important manuscript collection. They are now installed, with the manuscripts previously reported, in the Antiquarian rooms.

OTHER MUSEUMS—Among the recent acquisitions of the Toledo Museum is a fourteenth century illuminated manuscript. This was purchased from the W. M. Voynich collection which was shown at the Art Institute last autumn. It is a gift of Dr. Frank W. Gunsaulus. President E. D. Libbey of the Toledo Museum also gave from the Voynich collection the complete printed work of Bartholomeus Anglicus *Glanville*, the author of the manuscript. These two gifts will be installed in a gallery devoted to records of human achievement from Babylonian tablets down to modern printing and engraving.

At the Metropolitan Museum last month a special exhibition was held by students of the New York School of Applied Design for Women. In displays of this sort the value of museum collections in educating students of applied design is clearly shown. The exhibition in question is the result of class meetings for the purpose of examining originals and adapting designs from the examples studied.

Between the Albright Gallery of Buffalo and the Detroit Museum there was an interesting exchange of courtesies last month in the loan from each of these two museums to the other of a carefully selected group of works. This was not only profitable to art lovers in both centers but it was indicative of the liberal spirit of mutual assistance now prevailing among American museums. Instead of the old-time jealousies, which engendered strict guarding of collections within the museums where they were owned, this more generous attitude contributes toward a nation-wide acquaintance of public art treasures.